

GUITAR

**3 SONGS
TRANSCRIBED!**



EXTREME
"Hole Hearted"
**JANE'S
ADDICTION**
"Been Caught
Stealing"
TOM PETTY
"Refugee"

SEPTEMBER 1991

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Jane's Addiction: "Been Caught Stealing"

Euphonious polychords are the most notable feature of this ode to kleptomania.

BY DAVE WHITEHILL

A HALLMARK OF Dave Navarro's playing is his layering of rhythm tracks, resulting in polychords, which may be defined as a chord made up of many chords. This is best exemplified by Navarro's guitar overdubs throughout the intro (see measures 3-8). Guitar 1 plays various triads (three-note chords) in the upper middle register while Guitar 2 maintains a drone in the lower register, by repeatedly strumming a G5 power chord.

If you play the Guitar 1 part unaccom-

panied, it might not be so obvious how the various chords relate to the song's overall harmonic scheme. For example, during beat 2 of measure 1, what appear to be alternating Am (A-C-E) and Dm (D-F-A) triads are actually reckoned as components of *G13 (G-B-D-F-A-C-E) and G9 (G-B-D-F-A) chords, since the Guitar 2 and bass parts clearly establish G as the root, or tonal center. Guitar 3 serves the same purpose, while also providing the third (B) and some interesting counterpart.

So far, the polychords have been tame and pleasantly funky. Not until the end of the guitar solo do Navarro and company step into the musical twilight zone. During measures 39-41, Guitars 1 and 2 continue vamping on a rootless C7 chord (C-E-G-Bb) while the bass, drums and solo guitar (Gtr.5) kick on the chords B7 (B-D-F#-A), Bb7 (Bb-D-F-Ab) and B7. This harsh dissonance creates a dramatic tension that is ultimately released in bar 42, as all the guitars reconverge on C7.

BASS NOTES

As bassist Eric Avery demonstrates throughout "Been Caught Stealing," the

bass has a lot more control over a song's harmonic structure than most people realize. The bass player controls whether a chord will be heard in its usual root position (with the root on the bottom) or in one of its inversions (with the third, fifth or seventh on the bottom). However, one should know a little bit about harmony before using notes other than the chord's root. The easiest way to determine which other tones will work is to ask your guitarist to identify the notes of a particular chord he or she is playing. Then experiment with them to determine if any work better than the root.

Eric seems to prefer 2nd inversion chords (with the fifth on the bottom). For instance, in measure 2 he plays an E note beneath an A7 chord (A-C#-E-G). This approach is also used in measures 20-22, where he plays a G note to put both Csus4 (C-F-G) and C7 (C-E-G-Bb) chords in the 2nd inversion.

*The third is almost always omitted in eleventh and thirteenth chords because of the dissonance created by the simultaneous sounding of the third and eleventh (minor chords are the exception to the rule.)

"Been Caught Stealing"

WORDS AND MUSIC BY PERRY FARELL, DAVID NAVARRO, ERIC AVERY AND STEPHEN PERKINS

TRANSCRIBED BY DAVE WHITEHILL

A Intro

Moderate Funk-rock (♩=106)

Swing-16ths Feel

The musical score is for the introduction of the song "Been Caught Stealing". It is in 4/4 time with a tempo of 106 beats per minute. The key signature has one flat (Bb). The score is divided into two systems, each with a guitar part and a bass part. The guitar part (Gtr. 1) is marked "dirty" and features various triads and chords: Bb7, A7/E, G7sus2 (labeled Fig. 1), G5, Gsus2, and G7. The bass part (Gtr. 2) is marked "clean" and features a drone on a G5 power chord. The score includes fingerings for both parts. There are also sound effects: "Door latch, footsteps, canine barks." and "P.M. on (4) throughout". A note indicates "Inversion is created by bass" and another indicates "Basic tonality of chordal figure". The score ends with a double bar line.

From the Warner Brothers recording *Ritual de lo Habitual*

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Recorded by Jane's Addiction.

1. I've been caught steal-

G9 G7 G9 G11 G9 G11 G7

4 Gtr.1 (Gtr.2 continues Fig.2 simile)

Gtr.3 (clean)
Fig.3
mf



B 1st, 2nd and 3rd Verses

ing, once when I was five.
too. She'll go and get her a shirt,
pile; sat and laughed

I enjoy stealing. It's just as simple as that.
stick it under her skirt. She grabbed a razor for me
sat and laughed and waved it into the air!

Uh, well it's
and she
And we

8 G9 G7 G9 G7

Gtr.1 w/ Fig.2 and 3

just a simple fact.
did it just like that.
did it just like that.

When I want something and I don't want to pay for it.
When she want something and she don't want to pay for it.
When we want something and we don't want to pay for it.

Now, I
She
We

G7 Gdim N.C. G7 G9 G5

12 Gtr.2 (Gtr.2 continues Fig.2 simile)

Gtr.1

Gtr.2

Gtr.3

[C] Chorus

walk right through the door.

I walk right through the door.

Hey, alright!

C5

Bb 5 C5 Bb 5 F5

G

Csus4/G C

Csus4 C7/G

(Gtr.2 tacet)

16

To Coda ⊕

If I get by,

it's mine.

Mine all mine!

{ Hey!
Let's go!

Bb 7

A7

G9

(Gtr.2 repeats Fig.2)

G7

21

Gtr.1

Gtr.3

1.

G9

G7

G9

G7

2. Yeah, my girl, she's one

25

8va

f

Gtr.4 (Gtrs. 1, 2 and 3 repeat Figs. 1, 2 and 3 simile)

D Guitar Solo

2.

29 G9 G7 G9 P.H. (15ma) P.H. (15ma)

Gr. 5 (Gtrs. 1, 2 and 3 repeat Figs. 1, 2 and 3 simile)

full full full full

hold bend

pitch: G C

32 G7 G9 8va G7

P.H. (15ma) P.H. (15ma)

P.H. 1/2 P.H.

full 1/2 full full full

pitch: E F-E D#

35 G9 G7

full full full 1/2

la, da, da, da, da, da, da, da, da, da, da, da, da.

La,

37 C7 C7/Bb Edim/B7 Edim/Bb7 Edim/B7

Gr. 5

* Slash chords in harmonic analysis here represent polychordal combinations instead of inversions.

Gtrs. 1 and 2 (Gtr. 3 tacet)

la, da, da, da, da, da, da, da, da, da, da, ah!

Chords: C7, C7/Bb, Edim/B7, Edim/Bb7, Edim/B7

Gtrs. 1 and 2

41 P.H. (15ma)

Gtr. 5 P.H. 1/2

full

pitch: A - Bb - A

E Bass Solo

D.S. at Coda

3. We sat around the

45 N.C.

Gtr. 5

pre-dive w/bar

mp

pre-dive w/bar

f

pull bar

pull bar

Coda

mine, mine, mine, mine, mine, mine, mine, mine, all mine!

It's mine!

Chords: C6, Csus4 C7, Bb7, A7, G6

49

Gtr. 1

Gtr. 3

mf

TRADING LICKS

1. 2. Yeah, my girl she's one...

25 G9 G7 G9 G7

3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0

D Guitar Solo

2. 29 G9 G7 G9 G7

3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0

33 G9 G7 G9 G7 La,

3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 0 3

37 C7 C7/Bb Edim/B7 Edim/Bb7 Edim/B7 La,

3 3 0 3 3 3 3 0 3 0 3 3 3 1 1 1 2 3 1 2 0 3

41 C7 snap C7/Bb Edim/B7 Edim/Bb7 Edim/B7

3 3 5 0 3 3 3 3 0 3 3 3 5 snap X 1 0 2 1 2

E Bass Solo

45 N.C. D.S. al Coda 3. We sat around the...

3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0 3 1 0 3 1 0 3 1 0 3 XX0

Coda mine, mine,...

49 C6 Csus4 C7 Bb7 A7 G6

3 3 3 3 3 3 3 5 5 5 5 5 5 6 6 6 6 7 3

"Been Caught Stealing"

WORDS AND MUSIC BY PERRY FARELL, DAVID NAVARRO, ERIC AVERY AND STEPHEN PERKINS

TRANSCRIBED BY DAVE WHITEHILL

[A] Intro

Moderate Funk-rock (♩=106)

Swing-16ths Feel

1 B♭7 A7/E G7sus2 G5 Gsus2 G⁷₅

(Sound effects) *f*

6 7 0 3 1 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 1 0 3 X X 0

4 G9 G7 G9 G7

1. I've been caught

3 1 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 X X 0



[B] 1st, 2nd and 3rd Verses

8 stealing... G9 G7 G9 G7

3 1 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3

12 G7 Gdim7 N.C. G7 G9 G5

3 3 3 1 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3

[C] Chorus

16 walk right through... Hey alright!

C B♭ C B♭ F G Csus4/G Csus4 C7/G

3 (3) 13 3 1 3 1 3 3 3 3 3 5

To Coda

21 If I get by,... B♭7 A7 G9 G7

(5) 5 5 6 6 3 1 0 3 1 0 3 1 0 3 X X 0 3 1 0 3 1 0 3 1 3 3 X X 0

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Recorded by Jane's Addiction.

Extreme: "Hole Hearted"

Nuno Bettencourt gets down with funky 12-string riffs, lush chords and some steamy acoustic slide work.

BY DAVE WHITEHILL

THIS SONG OFFERS you licksmiths a valuable opportunity to see and hear how Nuno Bettencourt does his thing on the unforgiving acoustic guitar, both with and without a slide.

Nuno performs the main rhythm parts on an acoustic 12-string (Gtr. 1). Taking

advantage of the harmonic freedom afforded by this undistorted instrument, he plays rich, exotic chords throughout. Had he used a distorted tone for some of the colorful sonorities in this song—such as D/E, Em7 and Dadd4/A—it would have been like putting catsup on filet mignon.

Note that despite the greatly increased technical demands imposed by the 12-string, Nuno still rocks out with the funky riffing style he is noted for. Throughout the verse's main riff (see rehearsal letter B), he executes a bluesy hammer-on in conjunction with an A7 chord in the 5th position, à la Elvis Presley's version of "That's Alright, Mama." Also note his clever use of *double pull-offs* and open strings. For those not yet adept at playing aggressively on a 12-

string guitar, this riff is a great place to start.

For the slide guitar parts (Gtr. 2), Nuno uses a six-string acoustic. Note his soulful use of *grace-note slides* throughout the solo and second verse (see rehearsal letters E and F, respectively). Most of them involve sliding into a note from a half-step (one fret) below, a stylistic trait characteristic of the harmonica. This maneuver is indicated in the music by a cue-size grace note immediately to the left of the main note. The diagonal slash and curved line (*slur*) connecting the two notes instruct you to pick the grace note, then quickly slide into the main note. Remember to position the slide *directly* over the indicated frets—not behind them.

"Hole-Hearted"

WORDS AND MUSIC BY NUNO BETTENCOURT AND GARY CHERONE

TRANSCRIBED BY DAVE WHITEHILL

A Intro

Moderate Folk-rock (♩=104)

Tune Gtrs. down 1/2 step

① = E♭ ② = B♭ ③ = G♭ ④ = D♭ ⑤ = A♭ ⑥ = E♭

1

D E/D

Gtr. 1 (12-string acoustic)

mf

let ring

5

D E/D

Ooh, Yeah!

let ring throughout

mp

From the A&M recording *Pornograffiti*

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TRADING LICKS

Woo!

Yeah, yeah,

9 N.C. (A5) D5/A N.C. A5 A7 D5/A A7 D5/A A7 D5/A D/F# N.C. A5

yeah, yeah, yeah, yeah!

13 A5 A7 D5/A A7 D5/A A7 D5/A D N.C. A5 G

B 1st Verse

Life's ambition, occupy my time.

Priorities confuse the mind.

17 N.C. (A5) A5 A7 D5/A A7 D5/A A7 D5/A D N.C. A5 G

Happiness, one step behind.

This inner peace I've yet to find.

21 N.C. (A5) A5 A7 D5/A A7 D5/A A7 D5/A D N.C. A5 G D5

C 1st Pre-chorus

Rivers flow into the sea.

Yet even the sea is not so full of me.

If

25 D A/D G/D C#dim/D D A7 Dadd4/A A5 A7 A/C# G5

* A/D with root omitted

I'm not blind, why can't I see that a circle can't fit in where a square should be? There's a

29 D A/D G/D C#dim/D D A7 Dadd4/A A⁷₅ Dadd4/A A7 G

D 1st Chorus

hole in my heart that can only be filled by you. And this

33 G Cadd9 D E/D D E/D G

hole in my heart can't be filled with the things I do. Hole

37 G5 C9 D E/D

hearted. Hole hearted. Yeah!

40 F#sus2 Em7 D E/D F#sus2 Em7

E Slide Guitar Solo

N.C. (A5) A5 A7 N.C. This A5

43 (Gtr.1 plays 1st half of Fig. B)

F 2nd Verse

heart of stone is where I hide.

Uh, these feet of clay kept warm inside.

N.C.
(A5)

A5

A7

D5/A

A7

D5/A A7

D

N.C.

A5 G5

47 Gtr.2 (Gtr.1 repeats Fig. B simile)

Day by day, less satisfied.

Not fade away before I die.

N.C.
(A5)

A5

A7

D5/A A7

D5/A A7

D

N.C.

A5 G

51

G 2nd Pre-chorus

Rivers flow into the sea.

Yet even the sea is not so full of me.

If

D

A/D

G/D

A/D

D

A7

Dadd4/A

A₅⁷

A7

G5

55

(Gtr.1 repeats Fig. C)

I'm not blind, why can't I see, oh that a circle can't fit where a square should be? There's a

There's a

59

D

A/D

G/D

C#dim/D D

A7

Dadd4/A A₅⁷

Dadd4/A A7

G

D

A/D

G/D

D

H 3rd Chorus

hole in my heart that can only be filled by you.

Should have

64

G

Cadd9

D

E/D

D

E/D

G

known from the start I'd fall short with the things I do.

Hole hearted.

Hole

68 G5 C9 D E/D F#sus2 Em7

Gr.1

let ring ----- let ring -----

Gr.2

7 7 5

hearted.

Hole hearted.

Hole hearted.

Hole hearted.

Hole

72 D E/D F#sus2 Em7 D E/D F#sus2 Em7

let ring ----- let ring ----- let ring ----- let ring -----

hearted.

Yeah.

76 D E/D F#sus2 Em7 D5

let ring ----- let ring -----

8va -----

V-----

NOTE: TAB numbers approximate positions beyond fretboard.

Tom Petty and the Heartbreakers: "Refugee"

Maestro Mike Campbell packs a rock 'n' roll punch through simplicity and tasteful orchestration.

BY PAUL ROBINSON

GUITARIST MIKE CAMPBELL composed the music of this 1979 smash hit and presented it to Tom Petty, who applied his lyric-writing mastery. Together they con-

cocted a simple, but potent, brew.

Campbell used a Fender Telecaster for his solos and lead fills, relying on a Marshall to supply the perfect punch and tone. For the rhythm tracks, Campbell used Telecasters, Stratocasters and an Ovation acoustic 12-string to round out the sonic spectrum, providing a rich, full sound.

For those eager to expand their knowledge and versatility by learning the music of other instruments, I transcribed the organ solo and arranged it for guitar. The series of parallel fifths in bars 53 and 54 will require that you use *hybrid picking* (pick and fingers) to sound the notes on the 2nd and 4th strings simultaneously. Though the 2nd-string notes could just as well be played on the 3rd string, the resulting tone wouldn't be as bright.

Campbell's lead work throughout this

song provides us with an excellent lesson in tasteful, melodic soloing. Notice how in bars 57 and 58 he picks the open 1st string and allows it to ring as he dramatically climbs up the 2nd string with a series of expressive legato slides. In bar 12 he fills in the gap between Petty's vocal phrases with a pair of bluesy *double-stop legato slides*. Notice how careful he is to not overplay. Simple, pointed execution and powerful *dynamics* make this song rock.

Thanks to Mike Campbell for his time and consultation.

LYRICS AND MUSIC BY TOM PETTY

"Refugee"

TRANSCRIBED BY PAUL ROBINSON

[A] Intro Mod. Rock (♩=116)

* Gtr.1 (elec. 6-string) 1 F#m A5 A E F#m A5 A E

(snare drum)

f

* Gtr.1 doubled

Gtr.2 (acous. 12-string)

f

From the MCA recording *Damn The Torpedoes*

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5 **F#m A5 A E F#m A5 E**

Gtr.1

Gtr.2

Gtr.3 (elec. 6-string)

B 1st Verse

We get stuck, we both know it, we don't try to much about it.

9 **F#m A E F#m A E**

p

Rhythm Figure 1

Ain't no real big secret all the same somehow we get around it.

Listen!

13 F#m A5/E E F#m A Esus4

C 1st Pre-chorus

It don't really matter to me, baby. You believe what you wanna believe. You see you

17 D D5 D5/A B/F# B

end Rhythm Figure 1

N.H. N.H. N.H. N.H.

D 1st Chorus

don't have to live like a refugee. Don't have to live like a refugee.

21 F#5 F#m A5 A E F#m A E

E 2nd Verse

Somewhere, somehow, somebody must have kicked you around some.

25 Gtr.3 F#m (Gtr.2 repeats Rhy. Fig.1) A5 E F#m A

Tell me why you would lay there, revel in your abandon. Honey,

28 Gtr.1 E F#m A/E A/C# E F#m A E

F 2nd Pre-chorus

it don't make no difference to me baby. Everybody's got to fight to be free. Ya, see ya

33 D B B5 F#5

f let ring N.H. (8va) N.H.

G 2nd Chorus

don't have to live like a refugee. Don't have to live like a refugee. Now baby you

37 F#5 F#m A5 E F#m A6 A E

f let ring N.H. (8va) N.H.

41 don't have to live like a refugee. Don't have to live like a refugee. Oh!

F#5 F#m A5 A E F#5 A5 A E

[H] Bridge

45 Baby, we ain't the first. I'm sure alotta other lovers been burned.

E Gtr.1 A A5

49

Right now this ain't real to you, but it's one of those things you got to feel to be true. Oh!

Chords: D, E

Measure 49: D major chord, sustained.

Measure 50: Melodic line on guitar, starting on D5, with a 'full' vibrato mark.

Measure 51: Organ part, sustained chords.

Measure 52: Organ part, descending line.

I Organ Solo

53

F#m

A

E

F#m

A

E

E5

Chords: F#m, A, E, F#m, A, E, E5

Measure 53: F#m chord, sustained.

Measure 54: Melodic line on guitar, starting on D5, with a 'full' vibrato mark.

Measure 55: Organ part, sustained chords.

Measure 56: Organ part, descending line.

Organ arr. for Gtr. (Hammond B-3 w/Leslie tremolo)

tremolo off

w/pick and fingers

TRADING LICKS

J Guitar Solo

57 F#m A5 A E F#m A5 A E

Gtr.1

Gtr.2

Gtr.3

Organ

K 3rd Verse

Somewhere, somehow, somebody must've of kicked you around some.

Who knows, maybe you were kidnapped,
tied up, taken away and held for

61 F#m A5 E F#m A E F#m A E E/B

Gtr.1 w/Rhy. Fig.1

Gtr.3

L 3rd Pre-chorus

ransom. Honey, it don't really matter to me, baby. Everybody's got to fight to be free. Ya see ya

67 F#m A E D D5/A D5 D/A B

f *full* *f* *fbk.* *8va...* *fbk.* *ff* *fbk.* *fbk.*

pitch: D# B

M 3rd Chorus

don't have to live like a refugee. Don't have to live like a refugee. No you don't have to live refugee.

73 F#m A5 A E F#m A5 A E F#m A5 A/E E

Gr.1

Gr.2

Gr.3

Don't have to live like a refugee. You don't have to live like a refugee. Don't have to live like a refugee. Oh, oh, oh.

79 F#m A5 A E F#m A5 A E F#m A E

Gr.1

Gr.2

Gr.3

N Outro

85 F#m A5 A E F#m A/F#m A E F#m A E

8va

91

F#m

A

E

F#m

(begin fade out)

A

Grtr.1

Grtr.2

Grtr.3

Grtr.4

mf

full

14 17

2

4

0

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

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23

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